



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

other dissipated promoter of midnight orgies." Whether the book, *Mrs. Midnight's Orations*, London, 1763, does faithfully record the orations "as they were spoken at the Oratory in the Haymarket" I do not know; but it seems likely that Smart, who was then living, was responsible for the publication of these *Orations*.

GERARD E. JENSEN.

Cornell University.

LONGFELLOW'S POEMS ON SLAVERY IN THEIR RELATIONSHIP TO FREILIGRATH

When Longfellow went to Europe for the third time, he went, in the first place, to regain his failing health at the baths in the Schmitz Institution at Marienberg, near Boppard, on the Rhine. He met a poet friend and Maecenas, the Landrat Karl Heuberger, from St. Goar, who introduced him to Ferdinand Freiligrath, which led to an intimate and lifelong friendship. Both poets, already well known in their native lands, had heard of one another and each admired the other. After the introduction, active intercourse, oral and written, began and in a lively exchange of ideas the two poets influenced each other. On the twenty-second of June, 1842, Freiligrath sent his works to Longfellow, who was delighted with them. On July 2, 1842, the latter answered: "Meanwhile I have been reading your own, original poems ever and ever with new delight. They are fresh, vigorous and striking in the highest degree." This delving into Freiligrath's works, at that time as well as later, must have had a great influence on Longfellow, an influence that criticism has always suspected but never proved in detail. From the unpublished letters which were kindly put at my disposal by the descendants of Longfellow and Freiligrath, my long held presumption that Longfellow's "Poems on Slavery" show to a great extent the influence of Freiligrath can, I think, now be proved. Longfellow wrote these poems on the open sea during the latter

part of October, 1842, when, after having sealed his friendship with Freiligrath, he was on his way back to America.

Throughout these seven poems, one is impressed with Freiligrath's personality, his peculiar, characteristic style, and his strange, far-fetched rimes. The hot sun of Africa lies brooding on these creations, and a fragrant atmosphere permeates them, as with analogous productions of Freiligrath's Muse. For comparison, one may read these "Poems on Slavery" along with Freiligrath's "Alexandrin" poems, of 1838.¹ Without tracing the 'similarities' in detail, the *Quadroon Girl* may be compared with *Scipio*, p. 77; *The Witnesses* perhaps with *Die Toten im Meere*, p. 90; *The Slave in the Dismal Swamp* with *Der Mohrenfürst*, or with *Der Löwenritt*, and especially with *Leben des Negers*, where the borrowing in certain places extends even to words. This last-mentioned poem of Freiligrath must, as regards both content and form, have been most welcome to Longfellow as material for his poems on slavery. Here, as in Freiligrath's poem, a poor negro in the yoke of slavery, is forced to labor in a foreign land, far away from his beloved home, with its natural beauty and charms, its gold and its wealth. The following lines may serve as examples for comparison. Longfellow:²

Wide through the landscap: of his dreams
The lordly Niger flowed;
Beneath the palm-trees on the plain
Once more a king he strode;
And heard the tinkling caravans
Descend the mountain-road.

Freiligrath:³

Da!—Palmenwälder dunkeln;
Hyän' und Löwe dräun;
Auf Königshauptern funkeln
Gold, Perl' und Edelstein!

Aus unerforschten Quellen
Rauscht stolz der Niger her;
Mit hunderttausend Wellen
Braust auf das heil'ge Meer.

¹ Freiligraths Werke, Goldene Klassiker-Bibliothek, I, 68, ff.

² *The Slave's Dream*, second stanza.

³ *Leben des Negers*, seventh and eighth stanzas.

Could "the lordly Niger flowed" and "Rauscht stolz der Niger her" be a chance congruence? Longfellow himself knew and felt that in *The Slave's Dream* much from Freiligrath had crept in, and he openly admitted it, as one of his unpublished letters shows. He writes on the sixth of January, 1843, from Cambridge: "We had a very boisterous passage. I was not out of my berth more than twelve hours for the first twelve days. . . . thus . . . I passed fifteen days. During this time I wrote seven poems on *slavery*. . . . A small window in the side of the vessel admitted light into my berth; and there I lay on my back, and soothed my soul with songs. I send some copies. In "The Slave's Dream" I have borrowed one or two wild animals from your menagerie."

This casual hint establishes Longfellow's attitude in this matter. A borrowing is evident, yet seldom can a literal borrowing be proved. The American poet was great enough to acknowledge independently a thought or expression that had pleased him and remained fixed in his memory. And if he later made use of the one or the other, he put an individual stamp upon it which states clearly and distinctly: Now I am American, now I am Longfellow.

A. H. APPELMANN.

University of Vermont.

THE TEXT OF SIR GAWAYNE AND THE GREEN KNIGHT

Syr Gawayne; A Collection of Ancient Romance-Poems, by Scottish and English Authors, relating to that celebrated Knight of the Round Table. By Sir FREDERIC MADDEN, 1839. [B]

Sir Gawayne and the Green Knight, E. E. T. S., Original Series 4, 1864, revised edition 1869; reprinted 1893. [M]

Sir Gawayne and the Green Knight. E. E. T. S. 4, fourth edition, revised, 1897 [by I. GOLLANCZ]; reprinted 1905, 1908, 1910. [G]—Revised in 1912. [G²]

The number of errata in a text so repeatedly and carefully collated with the ms. must of necessity be very small. And yet a re-examina-

tion of the ms. last summer has proved fruitful, resulting in the correction of a few very minor errors, of one curious misreading, and, above all, in the discovery of several readings where the ms. has been taken to be illegible, and which it had been regarded as necessary to supply conjecturally. The following are undicated disagreements between the ms. and G²:

51 *krystes* BM, MS, *kryste* M² (revised ed., 1869), G. (The same contraction is expanded by G into *-es* in 62, 621, 877, 1111.)—137 on *þe molde* BMG, in *þe molde* MS. There is a trace of some partly erased or faded character on the upper left hand corner of the *i*, but the combination is not anything like an *o*.—461 fram G. from MS. This should be expanded into from.—518 *woxes* G, *waxes* MS.—646 *ioyeg* G, *Ioyeg* MS.—663 *þus* alle BMG, *ryally* MS. The word is a trifle rubbed, but is perfectly clear.—718 So G, fo MS.—815 *þat* G, *p^e* MS.—910 *joye* G, *Ioye* MS.—1063 if G, If MS.—1230 *iwyss*e G, *Iwyss*e MS.—1369 lord G, *lorde* MS. Part of the *e* is rubbed away, but so much remains as to make its presence certain.—1447 *myry* BMG, *nyry* (*or miyry*) MS.—1719 lift G, and in fn. lift. As *ft* and *ft* are indistinguishable in the MS., this may be *ft*. The fn. is therefore unnecessary.—1720 mute BM, *muete* G, mute MS.—2027 *vertuuus* BM, *vertuus* G, *vertuuus* MS. (As *u* and *o* sometimes are similar, the second *u* may be an *o* unclosed at the top.)—2523 *bokees* G, *bokez* MS.

The most interesting group of restorations of original readings occurs in 1442–45. These are the last four lines on fol. 110a (new number 114a). The first words in these lines are absolutely undecipherable, the ink having been almost or quite removed from the whole lower left-hand corner of the page. On the opposite page, however, in the lower right-hand corner, there seem to be a group of random pen scratches, fortunately on a space left blank because the lines of the poem are not long enough to extend clear across the page. The connection between the denuded spot on fol. 110a and these scratchings on fol. 109b is not immediately apparent because the ms. has been rebound, and to preserve it more effectually, the binder introduced a sheet of blank paper between every two pages. The undecipherable marks, however, are to be connected with the damaged spot on the opposite page. And when held up to a mirror their significance becomes clear. The ms. had at some time become damp, so damp, in fact, that the ink was softened in this lower inner corner of fol. 110a, and then stuck to the opposite page. When the ms., meanwhile dried out, was next opened at this place, the ink had become so firmly attached to